

MUSIC AS A THERAPEUTIC MODALITY
IN CREDO WORKSHOPS

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Doctor of Ministry

by
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of the School of Theology at Claremont in partial
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Hallelujah! Yes, praise the Lord! Praise him in his Temple, and in the heavens he made with mighty power. Praise him for his mighty works. Praise his unequaled greatness. Praise him with the trumpet and with lute and harp. Praise him with cymbals, yes, loud clanging cymbals. Let everything alive give praises to the Lord! You praise him! Hallelujah! (Psalm 150)

To my wife, Nancy, who has allowed me the space to be me and has encouraged me in many ways to claim it.

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ABSTRACT

This project assesses the impact and usefulness of music in the group dynamic process of Navy CREDO workshops. Music is used as a catalyst to release emotions and to focus discussion during the 72-hour cross-generational workshops. Selected by theme (personal and social pain, interpersonal pain and anger, joy, etc.), music is played to the forty participants at frequent intervals throughout the workshop. Extensive use of thematic music in a religious format of acceptance is considered unique and thought to be largely responsible for the long-term benefits noted in the CREDO Program.

Positive attitudinal change is the goal of the CREDO Program which has involved over 7000 persons in workshops since their inception in 1971. In the present study, post-workshop evaluation forms from workshops over a six-month period show that there is a high degree of positive attitudinal change and that music is a key factor in that change during workshops. Feelings of greater self-worth and acceptance have impacted greatly on changing or creating relationships of a positive nature. A high retention rate in the Navy results in making the program cost-effective. It has also resulted in many persons giving up their substance abuse and/or dependency.

This project acquaints the reader with the philosophy, mechanics, process, and outcome of the standard workshop. In the workshop process, the final days of Jesus' life are used as a framework to probe a range of human feelings from rejection and isolation to joy and new life. The basic modality, along with caring, is music. It is used therapeutically. Its success rate is significantly high.

CHAPTER I

INTRODUCTION

There is a continuing need in the military service to provide help to those with problems of drugs, alcohol, social pain, personal pain, prejudices, Command and domestic relationships, and other personal issues. These problems may be disabling or immobilizing in terms of self-worth and/or productivity.

Importance Of The Problem

There is a high degree of alienation among peers and within the authoritarian framework of the military service. This often results in lack of trust and may surface in terms of low self-image and esteem, withdrawal, episodes of subtle or open hostility, and of unauthorized absence or dissention. Lack of incentive in making rate, developing new skills, or of remaining in military service are common indicators of this alienation. When this occurs, the military service does not realize its highest potential. Therefore, the need exists for a growth-producing community where these issues may be shared and dealt with in trust and confidentiality for the purpose of facilitating a positive attitudinal change.

The CREDO Program¹ was developed to address these problems in terms of a ministering community where trust is developed, acceptance and caring are offered, and a positive support system is established.

¹Joseph R. Frazier, "The CREDO House Approach To Ministry And Pastoral Care" Ph.D. Dissertation, School of Theology at Claremont, June 1976.

A 72-hour transgenerational workshop is offered for military active and retired personnel, their dependents, and selected persons in the professional caring systems including health care, counselors, psychologists, psychiatrists, clergy persons, etc. Forty persons are brought together, voluntarily, in civilian clothes. Obviously, this is a major leveling factor in the military service. First names only are utilized. Titles are thus left behind in this leveling process. Four such weekend "Standard Workshops" are held monthly. Supplementary workshops are scheduled including "Marriage Enrichment Workshops," "Spirituality Retreats," "Teen-Age Workshops," "Twelve-Step Workshops," and other growth-oriented workshops as the need arises. In the standard workshop, which is the focus of this project, the "who-ness" rather than the "what-ness" of a person is the major concern.

Within the 72-hour process, music selected by theme is utilized as a basic modality. Various themes are personal pain, isolation, rejection, relationships, hope, celebration, etc. This is music of the street--hard acid rock, hard and mellow rock--selected for its message dealing with these themes, and by artist for how they relate that message emotionally. A common denominator of feelings and emotional expression seems to emerge with the use of this modality and brings about an increasing degree of cohesiveness within the workshop community.

Thesis Statement

This project assesses the role of music as a catalyst in releasing emotional expression and focusing growth in the context of the CREDO Program.

Definition Of Major Terms

CREDO. An acronym for Chaplains' Religious Enrichment and Development Operation. This replaced in 1979 an earlier acronym for Chaplains' Relevance to the Emerging Drug Order. CREDO is also a Latin word meaning "belief." As pertaining to the program, it is thought of in terms of belief in self, belief in others, and by choice, a belief in God. It is described historically in Chapter III.

Music. The dictionary definition of the word indicates that it is "The art and science of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm, and timbre, especially so as to form structurally complete and emotionally expressive compositions."²

I see music as a vehicle to connect with and allow the flow of one's inner feelings and emotions. This expression of feelings may initiate within the individual or be motivated by an external source.

Priestly says it more precisely,

Music is a transparent vehicle of the expression of being. The musical relationship is a very subtle and intimate way of connecting with another person's emotional and spiritual life, yet it leaves the person free and impersonal at the mental and physical levels.³

Music, as used in the workshop process, is an enabler for persons to connect with themselves and with others in the group. It serves as a motivator for the expression of feelings and emotions. Music can be used to reawaken memories, as a catalyst to bring to the awareness one's gamut

²Webster's New Twentieth Century Dictionary (New York:World, 1957).

³Mary Priestly, Music Therapy In Action (London:Constable, 1975), p. 225.

of feelings, either to be experienced and dealt with, or covered with distractions. In this light, Van De Wall offers,

Music is a purposeful production of sounds associated with certain definite emotions or concepts of beauty...in reawakening past experiences, pleasure and joy or distress and sorrow are felt, and either concentration on problems or distraction from them can be effected.⁴

In the CREDO group process music is used as a common denominator to facilitate personal introspection and group cohesiveness.

Music Therapy. In the CREDO Process, music is used in a therapeutic sense as a catalyst and vehicle of emotional release. It is not limited merely to use with those suffering from physical, mental, and emotional disorder. Juliette Alvin describes music therapy as,

The controlled use of music in...treatment, rehabilitation, education and training...since it is a function of music in which music is not an end in itself, its therapeutic value is not necessarily related to the kind of music used, nor to the standard of musical achievement. Its effect is primarily due to the influence of sound on man, of which music was born, and whose curative, harmful, or negative value will become apparent as our story unfolds throughout history. We will also observe that at all times music has created infinite kinds of relationships. Those form the corner-stone of music therapy.⁵

The facilitator, or music therapist, can with his/her music act as the leader of a guided tour into inner emotional territory. Safety can be found within a given structure and can serve as an exciting adventure for therapist and patient, for group facilitator and participants.

⁴Willem Van De Wall, Music In Institutions (Philadelphia:Fell, 1936), p. 23.

⁵Juliette Alvin, Music Therapy (New York:Humanities Press, 1966), p. 11

Since therapy suggests healing or caring, there must be some active ingredients. Priestly offers,

The three main activities involved in music therapy are either musical sound expression on instruments or with voice, movement to music, or listening to carefully selected music with the therapist. There must be three factors involved in this discipline: the client, the music, and the therapist.⁶

Music therapy has already been validated as an effective modality and tool. In this project, the therapeutic value of music in the CREDO Process is evaluated.

CREDO Process. Within the context of the standard workshop, a specific format is used in achieving the goal of positive attitudinal change. This format will be described at length in Chapter III. The Process begins as the participant arrives at CREDO House in San Diego and continues to the conclusion of the workshop. It involves listening to music in the large group at intervals throughout the workshop and then sharing reactions and feelings. This may be done at times in groups of two, three, ten, or in the large group. Music provides the theme of each session. The theme is based on the emotional involvement we perceive in Christ as he experienced his final days from the Thursday night Gethsemane experience to the Resurrection on Sunday morning.

Community. For me, a community emerges when individuals can, in an atmosphere of confidentiality, completely trust one another with themselves. In this kind of caring through sharing and daring to be, one finds unconditional acceptance.

⁶Priestly, p. 15

Principles of many group dynamic methodologies are utilized in the CREDO Process in achieving community. The way in which music is used therapeutically in the CREDO workshop is unique in that it is selected by theme to convey a particular message, is utilized in frequent and lengthy segments, and is shared by the group in listening rather than performing. Alvin's explanation is helpful in explaining the communal aspect of music therapy,

Each of the members shares a common experience, although his inner interpretation of the music is purely subjective. The group should not be too large to stay intimate and to provoke group contagion. The aim of the music session...is to integrate each member of the group and to build up a collective memory of feelings such as curiosity, pleasure, satisfaction, emotional release or enthusiasm...We can observe certain reactions spread among the group, sometimes amounting to real communication of feelings. Certain reactions could not happen outside the group.⁷

The CREDO community is a group of forty persons gathered for eight sessions of music throughout the weekend. Each session is between 45-70 minutes in length. A real sense of belonging seems to generate as the group establishes a basic sense of trust. "Musical activity is a source of social cohesion, a coming together...group music brings a feeling of belonging."⁸

Work Done Previously In The Field

No current programs such as CREDO are known to exist either in the military services or the civilian community. Although there are many programs and groups that are based on the weekend workshop model of

⁷Alvin, p. 133.

⁸E. Thayer Gaston, Music In Therapy (New York:Macmillan, 1968), p. 24.

care, none to my knowledge facilitate their programs with the modality of music, especially with the varieties of rock music as in the CREDO Process.

Doris Soibelman, writing in 1948, states,

The literature on music therapy is both voluminous and restricted, for this subject has attracted the attention of many writers from the beginnings of music and of medicine, and reports concerning it are to be found in almost every type of popular and technical journal. However, the field of original work is limited.⁹

I feel the restricted use to which Soibelman refers is the use of music therapy in the interpersonal group dynamic process, especially outside specific institutional use for those with physical and emotional problems.

Music therapy was used in ancient times. An example is when David was called upon to soothe the troubled King Saul of biblical days with harp and song: "And whenever the tormenting spirit from God troubled Saul, David would play the harp and Saul would feel better, and the evil spirit would go away."¹⁰

The use of music of the street is based upon the relevancy of the contemporary message to speak to persons where they are. If the work done in journals and books out of the institutional experience in its "voluminous" nature has done nothing else, it gives credence to focusing on the person's needs in the now. My ordaining Bishop,

⁹Doris Soibelman, Therapeutic and Industrial Uses of Music (New York:Columbia University Press, 1948), p. 3.

¹⁰I Samuel 16:23 The Living Bible, Paraphrased (Wheaton, Illinois:Tyndall House Publishers, 1971), p. 241.

Hazen G. Werner, has noted, "The bells of the church, while still beautiful, are out of tune with the music of the streets."¹¹ Rock music was foreign to me until the CREDO Program because I was putting the music on trial rather than myself. I had pre-judged it without really trying to listen to it or understand its message. The message of the street comes through loud and clear in terms of words and feelings. Music, as well as any form of communicated word, is for the hearer to listen as well as to merely hear.

Scope And Limitations Of The Project

Music as a therapeutic modality has been used mainly in institutional settings. More specifically, it has been used with the mentally and emotionally disturbed and the physically incapacitated. It has also been utilized as a motivator in factories and offices and as a soothing agent in medical and dental facilities. I remember using it on the farm with cows as a stimulant of greater milk production or, at least, as a more pleasant environment in which to work.

I am attempting, in this doctoral project, to assess the use of music as a therapeutic modality in the CREDO Process, and to evaluate its apparent success as a catalyst in bringing about positive attitudinal change in workshop participants.

I will trace the historical development of music therapy, indicate the therapeutic use of music in the CREDO Process, discuss the types of persons involved in CREDO, and show the integration of the psychological/theological dimension of the workshop. An instrument of measurement

¹¹Hazen G. Werner, No Saints Suddenly (Nashville:Abingdon Press, 1963), p. 66.

will be utilized to determine the value of music to the individual during the workshop process. Following the presentation of the music philosophy and format of the workshops, I will present findings from the post-workshop evaluation forms. My reflections on the CREDO Process will serve as the Conclusion.

I have had three year's experience with CREDO and have participated in and facilitated thirty-eight workshops. Data will be drawn from randomly selected workshops noting the effect of music upon the participants. I will reflect upon the theological and psychological aspects of music as a modality in the group dynamic process, specifically as it is used in the CREDO Program.

The military service is interested in maintaining a level of high productivity from its members. It is not unique in this. It is suggested that to acquire this productive level, a person must feel okay with self. Exposure to and involvement in a caring community that is affirming and supportive is one way to achieve this. In the caring, supportive, affirming community called CREDO, music is used to achieve this caring community. I will evaluate its success and effectiveness.

Theological And Psychological Integration

The CREDO workshop has a deeply theological base. Emotionally, the participant is experiencing the final days of Jesus Christ as the process begins in the Garden of Gethsemane. The themes here are pain, loneliness, alienation, and rejection. The entire process will be detailed in Chapter III. The thematic model of Christ has been chosen because of his intense involvement with and understanding of people. He dealt with persons where they were regardless of nationality, race

status, color, or any other "man-made" barriers. The CREDO workshops deal with persons where they are, in like manner. Jesus believed there was an inner beauty within each person much as a sculptor envisions an object within a rough piece of granite and carefully liberates that object by removing what has kept it in bondage. Jesus saw the real worth in persons as evidenced with his encounter with the Samaritan woman at the well,¹² with the woman taken in adultery,¹³ and with each of his disciples as he called them to live to their highest potential:

I have told them many things while I was with them so that they would be filled with my joy. I have given them your commands. And the world hates them because they don't fit in with it, just as I don't. I'm not asking you to take them out of the world, but to keep them safe from Satan's power. They are not part of this world any more than I am. Make them pure and holy through teaching them your words of truth. As you sent me into the world, and I consecrate myself to meet their need for growth in truth and holiness.¹⁴

Each person is a composite of many parts which need to be in tune one with the other. A dysfunctional person is the result of one or more areas of a person's life being unhealthy or nonfunctioning. A symptom of this dysfunction may be a low self-image or ego-strength. When this happens, a person has a tendency to reach for a crutch to be freed from internal pain, confusion, or depression, to gain a false sense of high self-esteem, just merely to maintain, or minimally cope with life.

Jesus was able to confront all manner of persons as the "Rich Young Ruler" whose life was lacking,¹⁵ the money-changers in the Temple

¹²John 4:7-30, pp. 839-40.

¹⁴John 17_13b-19, p. 857.

¹³John 7:53-8:11, p. 846.

¹⁵Mark 10:17-22, p. 790.

who desecrated the sanctity of God,¹⁶ and with the Pharisees and Sadducees who were continually plotting entrapment.¹⁷ He confronted persons with a caring but firm attitude because he loved them. This is the essence of blending the theological and the functional, the modeling of Christ and the group dynamic process of CREDO in reaching out, and in, to persons with caring and love. I have seen confrontation being done without much caring and love involved. Many times this has been purely destructive and devastating to the individual confronted. The kind of basic encounter after which the CREDO workshop is patterned is described simply by Howard J. Clinebell, Jr., Professor of Pastoral Care at the School of Theology at Claremont when he suggests, "Honest confrontation within the context of acceptance" (caring)¹⁸ provides growth. The caring and acceptance comes from a deep concern for persons as modeled in the person of Jesus Christ. In the CREDO Program, care is offered by a supportive community. Confrontation is offered through music as well as interpersonal encounter.

The early Church had its birth in community. As Paul suggests, "We are all parts of one body..."¹⁹ Community was not only a means of support and nurture, but of survival. Paul visited and wrote the various communities of faith that they might be united in the goal of being filled with, and directed by, the Holy Spirit. Every community needs to be centered in a common goal. The common goal of the CREDO community is trust, acceptance, and positive change.

¹⁶John 2:13-22, p. 838.

¹⁷Matthew 23, pp. 768-70.

¹⁸Howard J. Clinebell, Jr., Basic Types of Pastoral Counseling (Nashville:Abingdon Press, 1974), p. 227.

¹⁹Ephesians 4:4, p. 949.

Chapter Outline

Chapter I is the introduction.

Chapter II deals with the historical development of music therapy and its relationship to human emotion.

Chapter III discusses the standard CREDO workshop, the types of individuals involved as participants, the theological and psychological approach, the selection of music by theme, and the current programming offered.

Chapter IV displays the evaluation instrument used and the responses of the workshop participants. Interpretation is offered.

Chapter V provides the conclusion reflecting on the theological and psychological impact of the workshop with music as the primary modality. A summary, then, completes this doctoral project.

CHAPTER II

HISTORICAL DEVELOPMENT OF MUSIC THERAPY

Music As Therapy

As I gave serious consideration to this project my initial feeling was that I would not find much written about the utilization of music therapy in the group dynamic process. As cited earlier (Soibelman), there is voluminous literature in the field. However, the writing is mostly restricted to use in therapy involving the mentally retarded, the brain-damaged, the physically impaired, and with other institutionally-focused use.

Podolsky²⁰ reminds us that man has used music as therapy from the beginning of time to heal the sick heart and wounded spirit. He cites King Saul, restless from the many cares of State, relaxed and well again when David was called to play his harp. We are also reminded of Hippocrates, the great physician who took his patients to the Temple, where there was music, when he could not cure them with medicines. Confucius, too, was a great lover of music. For him, music was a definite aid to harmonious living. Plato also regarded music very highly. He expressed in his The Republic his belief that health in mind and body could be obtained through music. Aristotle ascribed the beneficial effects of music to an emotional catharsis. Another, Cassidorus, attributed the beneficial effects of music to promoting emotional hygiene. Pythagoras regarded music as a valuable therapeutic agent in mental and

²⁰Edward Podolsky (ed.), Music Therapy (New York:Philosophical Library, 1944), p. 215.

emotional health and he recommended that it be used often.

Podolsky notes that music was the first medicine used for a hangover; Damon, by playing his harp, was said to have been able to pacify the alcohol-maddened playboys. The first systematic use of music as a therapeutic modality, however, is attributed to Zenocrates, Sarpender, and Arion, ancient Greeks with modern ideas. They used harp music to curb wild outbursts of the violently mentally disturbed. "It was learned quite early that soft music has a soothing effect and that lively music has a stimulating effect."²¹ Antigenides, the first exponent of swing, played a very fiery, highly rhythmical composition before Alexander the Great and so inflamed him that he leaped from his chair, drew his sword and began attacking those about him. Some individuals are more susceptible to music than others, obviously, especially to stimulating music!

Another well-known case of the utilization of music therapy is that of Philip V of Spain. He suffered from severe spells of melancholia driving him towards insanity. After the failure of the court physician to effect a cure, it was determined as a last resort to use music. Podolsky²² tells about a famous singer and former favorite of the King, Carlo Broschi Farinelli, who was brought to take part in the experiment. From an adjoining room Farinelli sang to the King who sat in melancholy solitude. Lively music was sung on repeated occasions and the King began to show signs of returning interest. As he listened and his interest grew daily he became more discriminating and his attention, once more thoroughly aroused, showed definite improvement.

²¹Podolsky, p. 5.

²²Podolsky, pp. 6-7.

It is suggested by Alvin²³ that in the stories of David and Farinelli, we find the essential factors involved in music therapy: the personality and the illness of the patient; the personality and the musical skills of the musician; their interpersonal relationship, and the varying effects of the music according to the actual mood of the patient. These factors, however, have yet to be fully understood in terms of music therapy.

It was only toward the end of the 18th Century that any serious effort was made to evaluate the precise effects of music on the human mind. Podolsky cites one of the first investigators, a Dr. Brocklesby, who conducted a series of experiments.

A child of two, born of musical parents, who was one day remarkable for mirth and good humor upon hearing sprightly airs of music; this gave occasion to the father and Mr. Stanley to try the effects of different measures when they had raised the infant's spirits very high by these means. But as the chromatic and the graver strains began, the child grew melancholy and sad, which temper was removed as soon as the pleasanter strain was played. Thus as I am informed they could, solely by this art, raise and allay grief and joy in terms of this infant's mind.²⁴

The Relationship Of Music To Human Emotion

Music has always been an important factor in the life of people, intellectually, emotionally, spiritually, and culturally. From the earliest recorded history it has exercised therapeutic influence. Much of the value of music therapy is in the power of its words, the words of poet, philosopher, writer, educator, preacher, and musician. These words combined with music serve as a highly effective tool to reach the inner space of persons.

²³Alvin, p. 60.

²⁴Podolsky, pp. 7-8.

Music, even more than the spoken word, lends itself as a therapy because it meets with little or no intellectual resistance and does not need to appeal to logic to initiate action. It is more subtle and more primitive and therefore its appeal is wider and greater.²⁵

The combination of words and music serve as a catalyst in evoking feelings and emotions within the workshop participants. Within the caring community where the participants feel "safe" to risk their feelings with others, a positive change is possible and probable. This is when we see music as therapeutic. It serves as a vehicle to arouse, to release, and to examine feelings.

Man absorbs sound, often unconsciously, and retains music in his mind, perhaps even very short passages which can recall memories of facts, moods or feelings associated with it.²⁶

Understanding of the nature of man's responses to music is indispensable to the application of music therapy, especially since it aims at certain results which may require different techniques.

Music plays an important part in the biological, sociological, and cultural departments of life and that it is linked with propagation, survival, socialization, progress and aesthetics, music's powers have not been sufficiently utilized in a practical way.²⁷

The therapeutic value of music in the standard workshop is in its ability to serve as a vehicle of emotional release, as a catalyst to bring to the awareness of the individual feelings and emotions that may be deep-seated and/or unresolved (i.e., grief, anger). These kinds of unresolved feelings may have a direct bearing on one's health emotionally,

²⁵Podolsky, p. 26.

²⁶Alvin, p. 90.

²⁷Soibelman, p. 204.

mentally, or physically. Music in the workshop setting is also a great equalizer in allowing an entire group to share something in common and to realize that feelings and emotions are also shared in common. The process of the CREDO workshop includes selecting specific themes of music to create a particular mood such as loneliness or joy. The emotional response to these themes is fairly predictable and is born out in each workshop. This lends itself to the effectiveness of this modality as a therapeutic tool.

What is lacking in music therapy is that definite healing influences attributed to music have not yet been thoroughly studied. Much of the material to which the term "therapeutic" is applied is only remotely related to that purpose.

One cannot pick up an article on the therapeutic value of music without running into samples from the Bible, or references to mythology and mysticism, cult medicine, and pseudo-science; only occasionally is there an authentic experiment.²⁸

CREDO, then, becomes a laboratory setting for such an experiment, for the use of music therapeutically. Healing in this instance is in terms of the reclaiming of self-esteem. The experiment is authenticated in its continued use of a particular process in a controlled setting, directed by selected competent leaders, and sponsored and funded by the Chaplain Corps of the United States Navy. The positive results, published in other doctoral dissertations mentioned in this paper and feedback reported in this project, serve to provide an opportunity for others to learn about this specific use of music therapeutically.

It is a hope that in the future, the physician, the psychiatrist, the music educator, and others, will unite and bring to mankind the benefits

²⁸Soibelman, p. 3.

that are to be found so plentifully in music and its therapy. Music is a universal common denominator and has untapped possibilities for therapeutic application.

The Theological Basis For The Use Of Music Therapy

Therapy suggests healing. Theologically, man is considered to be a whole being made up of many parts, possessing many needs, experiencing many feelings, all of these called into being by a Creator, in His image. When any of these endowments get out of harmony, a person may become dysfunctional. Therapy then becomes a healing base or mode. As pointed out in this paper, there are many Scriptural evidences of the use of music for therapy.

I see music therapy in terms of pastorally caring for a person. Healing is a part of Christian growth. When the Psalmist makes the statement, "I cannot understand how you (God) can bother with mere puny man,"²⁹ we are reminded in terms of our Christian faith that man is made in the image of God, has fallen from His grace, and is in need of forgiveness and salvation through Christ. And turning back to complete the Psalmist's burning statement, "...to pay any attention to him! (man)"³⁰ puts it on a personal level, lifting a person out of the masses and focusing on the individual; caring for a person and allowing that person to become whole, or maintain wholeness. There is an essential need in our pastoral caring. "Creative pastoral involvement...requires some understanding of what is going on within the person, that is, the processes by which he has become the person he is."³¹

²⁹Psalm 8:4, p. 447.

³⁰Psalm 8:4, p. 447.

³¹Carroll A. Wise, The Meaning of Pastoral Care (New York:Harper & Row, 1966), p. 87.

Music therapy is one way in pastoral caring to reach out and in to persons with greater understanding of their present condition. Music used as therapy in the CREDO program reaches into a person who may be feeling alienation or despair, cursing at the very fact of his/her life.

Music therapy permits what the analyst discourages: the acting out of the emotions...Feelings which are beneath the level of consciousness can rise to the surface with great force when they can be contained by a sound matrix. Such feelings, by the force of their physical expression, overwhelmingly convince the client that they are there.³²

To free these emotions and feelings gives opportunity for persons to reach back into the past to the source of their wounded condition and relive it differently. The therapist and the community are present to give persons support with the basis of that which makes the Christian faith so vital, love and care. This then is the theological basis for the decision of music used therapeutically.

The decisions about the particular selections of music and the themes used are discussed in Chapter III. When persons live out their lives in the midst of the extremity of their feelings, positive and negative, music must be selected to touch these feelings. When one has experienced pain, as in divorce or rejection, to hear music specifically relating to that theme or feeling allows the possibility of experiencing those feelings once again by recall or association. But now, they can be experienced and relived in a safe place, in the midst of a caring community that will assist persons to bring these feelings to resolution. To have resolution does not necessarily mean the absence of those feelings, but rather, the supportiveness of others until sufficient self-esteem and ego-strength enables a person to cope and maintain.

³²Priestly, p. 19.

If we are to love God and neighbor, it is essential that we know how to love ourselves. If we lack wholeness, the image in which we are created is somehow marred and we are not claiming our highest potential. Christ called us to strive for perfection, to live to our highest potential. He modeled that in his own life. Music therapy is an attempt in the highest theological sense to reach persons in care and love that they may know themselves, may know how to love themselves, their neighbor, and their God.

CHAPTER III

FORMAT OF THE STANDARD WORKSHOP

History of CREDO

Since early 1971, the United States Navy has sponsored a program to assist its members in coping with their problems. Positive attitudinal change is created within the context of a caring community offering positive support and unconditional acceptance. Until 1977, the Program was experimental and was directed specifically toward the drug problem. During the Vietnam involvement it was considered a toss-up as to whether we were losing more persons to the needle or to the bullet. The Chief of Naval Operations addressed the issue to the Navy Chief of Chaplains, Rear Admiral Francis L. Garrett, indicating a need to bring together drug educators, counselors, and chaplains with drug abusers in a workshop experience so that more expertise could be offered in terms of definitive help such as counseling and rehabilitation. CREDO was thus established by a Navy Chaplain, LCDR Don Harris, and workshops were begun in April of 1971.

Later, with the inception of other Navy specialty programs including the Navy Drug Rehabilitation Centers, the Alcoholic Rehabilitation Programs, the Counseling and Assistance Centers, etc., CREDO opened its doors to all military persons, active and retired, their dependents, and persons in the civilian professional caring services. Its passage then was from involvement solely with the drug community to involvement with all human problems.

In 1977, CREDO was fully sponsored and funded by the Navy Chief of Chaplains. During 1979, it passed from the administrative control of the Navy Drug Rehabilitation Center at Naval Air Station, Miramar, to the

Commander Naval Base, San Diego, California. It has expanded from two to four workshops per month with forty participants in each workshop. It has been replicated in Norfolk, Virginia and Great Lakes, Illinois with future sites scheduled for Naples, Subic Bay, Pearl Harbor, and Charleston, South Carolina.

Philosophy And Format

The standard CREDO workshop is seventy-two hours duration. Forty persons gather on Thursday afternoon beginning at 4 P.M. at CREDO House on Harbor Drive in San Diego, California. They come in civilian clothes and use only first names (or nick names) as their sole identity to one another. The mean age is twenty-six and each workshop is composed of a cross-section of male/female, enlisted/officer, young/old, military active/retired, dependent, a racial and religious preference mix, etc. It is totally voluntary as indicated by an instruction from the Commandant of the Eleventh Naval District (since renamed Commander Naval Base) under whose administrative control CREDO exists (COMELEVENINSTR 5300.2C). Some testing is offered to the participant upon arrival including a depression scale indicator, alcohol/drug questionnaire, and a sentence-completion form. This gives an initial profile of the participant and is maintained in a locked file at CREDO House. An information card is filled out with an appropriate Privacy Act statement signed by the individual. This information is utilized to determine the types of persons coming to CREDO, their backgrounds, their issues, the source of their information about CREDO, etc.

The testing is given during a two-hour waiting period after the participant's arrival. This allows the participants an opportunity to

experience more intense anxiety and nervousness as they see more and more strangers filling the room and observing others who are greeting one another with warm hugs. Persons have shared that they have felt extreme loneliness during this waiting period and conflicted feelings of wanting to stay and also to run away.

An orientation brief is held to share the objectives of the weekend, the rules and limitations, the hope of maintaining confidentiality which elicits trust and community-building. The participants are invited to leave behind all their "crutches" including drugs (unless prescription), alcohol, reading materials, forms of entertainment including radios, tape-recorders, televisions, cameras, etc. This is to allow persons to realize their own strengths without dependence on exterior things. The objective is for persons to focus on themselves with minimum distractions. The fact of being there voluntarily is re-emphasized and the hope is voiced that they will commit themselves to the entire workshop. It is also emphasized that only as they eliminate any expectation and allow themselves to flow with the process of the workshop will there be a higher possibility of personal growth and attitudinal change. As in any process, the participants will gain only as much as they are willing to work or invest.

By the end of the half-hour orientation period, persons have introduced themselves by their first name and are then asked to select a person unknown to them that they would like to get to know. It is stressed that dialogue will be more than the superficial things of where we work, what we do, titles, etc. Hopefully, they will get into sharing their feelings about the days preceeding their arrival at CREDO, the feelings of coming into the House and being with strangers, some of whom

don't seem so strange to one another as they are exchanging some warm hugs ("fuzzies"). What are the feelings of going to a strange place in the mountains (usually in the dark of night) for a weekend and not knowing what will be happening? Once the selection has been made, the workshop participants and helpers board a chartered bus for an hour and a half ride to Julian, California, about sixty-five miles away. Located there is a YMCA Ranch known as "Raintree" at an altitude of 4300 feet on a seventy-two acre parcel of beautifully forested mountain terrain.

The helpers consist of about ten persons, the prerequisites for whom are that they have been on a standard workshop as a participant and have then experienced a six-session "Carkhuff" training course (12 hours). This course is designed to help persons with their listening skills verbally and nonverbally, to self and others. Once completing this course, the person can volunteer to be a helper on a standard workshop. There are over three-hundred persons qualified as helpers in the California area at present.

On arrival at the Ranch House, the men go to their upstairs bunk rooms and the women to their downstairs bunk rooms where they locate their own bunk, deposit their luggage, and relieve their tensions to some degree with coffee and cookies. Nervous chatter and laughter, scared looks, and much movement is in evidence.

The entire group is assembled in the living room and the rules of the ranch house are explained and the workshop expectations reviewed. A resident couple provides the cooking and the dishwashing so that participants are completely free to work on themselves. After we have

³³Robert R. Carkhuff, The Art Of Helping III (Amherst, Mass: Human Resources Development Press, 1977).

gathered, each person is asked to once again share his/her name and also share two or three descriptive feeling words that are fitting for them in that moment.

Another dimension of getting to know one another is offered; persons are now invited to look around the room and select someone they would not normally talk with for their own particular reason. This may be gender, race, appearance, young, old, fat, skinny, etc. Reasons for not initiating conversation are many. As a part of this process, the Director and the small group facilitators are not included in these dyads or in the group of three later formed. On signal from the Director, these dyads are formed and again the dialogue invited is for sharing the specific feelings of each individual and the reasons for this particular selection of partners. To select or be selected as one someone would not normally talk with is a new dimension of growth for many persons.

After about an hour, the large group is re-convened and the first set of taped music is offered (the music themes are discussed later in this chapter). This particular set of music is about seventy minutes in length and is played at a higher volume than normal to continue promoting feelings of discomfort. Persons are asked to maintain their own space during the music, to be "by themselves" and not to reach out to any who might be emoting in whatever way. Prior to the music, persons have been directed at its conclusion to go immediately to bed with no showers and no talking until the next morning. On their way out of the room they are invited to take a slip of paper provided in a bowl. Each participant's name is on an individual slip of paper. It is requested that one care anonymously for that person throughout the workshop and be aware that, in turn, someone is caring for them.

Music serves as reveille each morning with bagpipes, Sousa, and Gregorian chants on succeeding mornings. After breakfast, triads are formed and time allowed for dialogue in these new combinations. This requires the breaking up and regrouping of partners and gives evidence of much confusion, holding back, questioning, etc. until new combinations are formed. The Director and the small group facilitators at this time "float" from triad to triad to monitor the process and to encourage dealing with feelings that are being experienced. About two hours are allowed for this.

The large group is called together. For another two-hour period feedback from the triads is encouraged. A person in a triad will introduce self and the other two members. Thus, each name is presented in the large group three times to help in the learning process. Each person in the triad shares the feelings being experienced, their personal issues if desired, and the effectiveness of the triad. Another triad follows until all have presented. There is no feedback from the large group as individuals are invited to share. This is the pivotal point in the workshop in terms of the willingness to be open with oneself and the depth to which one is willing to risk personal feelings.

After lunch, another set of music is heard in large group and then the workshop is divided into small groups of six to ten persons. Two helpers are assigned by the Director to each group as facilitators of the small group process. These groups are formed by drawing group numbers. They remain in session to the remainder of the afternoon.

The large group reassembles after supper and the third set of music is offered. The remainder of the evening is spent in large group during which time some issues usually surface relating to the authori-

tarian struggle within the group with regard to the Director and the helpers. Issues of anger with some of the music or process, or confrontations that occurred within the small groups also become topics of discussion.

Saturday morning begins with large group once again listening to appropriate music followed by an hour's meditation walk where persons are again encouraged to be by themselves and focus on the issues and feelings with which they are dealing. Following the walk is another two-hour "debrief" in the large group where each participant shares what is meaningful at that moment. This also takes place with no feedback or discussion from the large group. Many persons are finding it difficult to be "alone" again, by themselves, because they are beginning to feel a real sense of community, of family, developing. It is stressed to make this not just a nature walk, but to probe deeply into the center of one's being in real introspection. Often during the meditation walk, persons will experience a deep religious awakening or reawakening. Others use this time to deal with unresolved issues related to themselves or other persons with whom they are involved. The sharing oft times becomes quite emotionally charged.

After lunch, another set of music is offered to the large group. Persons then return to their small groups for the remainder of the afternoon. At some point in the afternoon either before the music or after the small group sessions (the decision is based on the time of year and the amount of daylight available), time is taken for recreation to allow a break from the intensive interpersonal encounter of the past several hours. Some of the recreation becomes quite intense as many pent-up feelings are released. Volleyball is the universal favorite while others

elect to sleep, go hiking, play horseshoes, frisbee, or continue in dialogue with other individuals.

Another set of music is offered following supper. The large group then remains in session for the rest of the evening. This is one of the most productive periods in terms of dealing with personal issues. A real sense of community is being felt as the trust level has become extremely high and the sharing becomes intense. The high probability is that the session will conclude at a very late hour.

Gregorian chants provide a pleasant awakening for the participants on Sunday morning. There is some genuine caring being demonstrated among individuals at this point. Persons are talking quietly together with more laughter being heard. There is a sense of expectancy in the air as if something is about to burst. In truth, that is about to happen.

There are three sets of music offered after breakfast on Sunday morning. Time is given between the first two sets to deal with unresolved feelings and issues. About an hour is given for this final sharing period. The first set of music is based on reaching out to one another while the second set is offered solely for the celebration of the new growth of persons and their positive feelings of themselves and others.

During the celebration music, persons begin to reach out to one another in true friendship as expressed in hugging, laughing, and dancing. Good feelings are celebrated in explosive culmination and joy seems to reign supreme.

Another means of celebration is offered to the community in the form of Holy Communion/Mass to identify that we have been walking symbolically with Jesus Christ in His final days. In the symbolism, we began

our workshop on Thursday evening with the music and process creating a theme of loneliness, rejection, alienation, pain, isolation, etc. This corresponds to the Thursday night Jesus experienced the Garden of Gethsemane with similar feelings.³⁴ Throughout the weekend, then, we move through a crucifixion of self, a transition from reaching in to reaching out to others, and finally, the experience of the resurrection of self and new feelings of self-esteem and acceptance.

After Communion/Mass, the chalice becomes simply a symbolic cup of love which we share with another individual who has been significant to us during the weekend. Thus, a person of any religious persuasion can freely participate in this experience. Some really beautiful expressions of love and caring are experienced in this moment. I remember a pregnant victim of rape sharing the cup with an admitted rapist. I recall another workshop when a person had angrily warned another to never talk with her again, only to end the weekend in sharing the cup with that person. These interactions are not uncommon. A high degree of positive attitudinal change is much in evidence. Persons are reaching out to persons, accepting each other in their true sense of "who-ness."

Immediately after the Communion/Mass experience and passing the cup of love, the final set of music is played through the lunch hour--music of community, love, and celebration. There is a genuine festive atmosphere for the majority of persons and much gaiety abounding. Persons are animated in action, laughing heartily, hugging and bubbling with an effervescent spirit.

Following is the standard workshop schedule:

³⁴Luke 22:39-46, p. 832.

Workshop Schedule

THURSDAY

- 4 P.M. - Arrive at CREDO House, San Diego
 - Fill in test forms and information cards
 - Free time
- 6 P.M. - Large group orientation
 - Form first dyad (persons you would like to know)
- 6:30 - Bus departs for Julian, California, Raintree Ranch
- 8 P.M. - Arrive at Raintree
 - Locate bunks
 - Coffee break
 - Meet in large group, rules & regulations, expectations
 - Share names and feelings
 - Form second dyad (persons you wouldn't normally talk to)
- 9:30 - Large group, first set of music (theme:personal pain)
 - Draw names, go to bed with no showers or talking

FRIDAY

- 7 A.M. - Reveille (bagpipe music)
 - Breakfast
- 8 A.M. - Large group
 - Formation of triads
- 10:30 - Large group, debrief triads (no feedback), introductions
- 12:30 - Lunch
- 1:30 - Large group, second set of music (theme:social pain)
 - Form small groups of 6-10 remainder of afternoon
- 6:30 - Supper
- 8 P.M. - Large group, third set of music (theme:interpersonal pain)
 - Sharing in large group

SATURDAY

- 7 A.M. - Reveille (Sousa)
 - Breakfast

SATURDAY (continued)

- 8 A.M. - Large group, fourth set of music (theme:reflection)
- 9 A.M. - Meditation walk (alone)
- 10:30 - Large group, sharing
- 12:30 - Lunch
- 1:30 - Large group, fifth set of music (theme:transition)
- Small groups continue
- 4:30 - Recreation break
- 6:30 - Supper
- 8 P.M. - Large group, sixth set of music (theme:reaching out)
- Sharing

SUNDAY

- 7 A.M. - Reveille (Gregorian chants)
- Breakfast
- 8 A.M. - Large group, seventh set of music (theme:reaching out)
- Sharing
- 10:30 - Large group, eighth set of music (theme:celebration)
- Holy Communion/Mass
- 12:30 - Lunch, ninth set of music (theme:celebration)
- 1:30 - Large group for final orientation and debrief by
Director, fill out evaluations, clean-up, load bus
- 2 P.M. - Depart Raintree Ranch
- 3:30 - Arrive CREDO House, San Diego
- Family meeting, introductions, thank-yous, pick up
rosters and valuables
- Goodbyes

The workshop concludes with an evaluation form, debriefing, and clean-up of the ranch house. Persons are invited to attend five follow-up sessions at CREDO House on a designated night, one night a week for two hours per session. This allows for the continuation of growth that was begun on "the Mountain." It is highly encouraged but is not mandatory

The bus returns to CREDO House on Sunday afternoon about 3:30 P.M. Some thirty to forty "Credoites" will have seen the bus off on Thursday and as many are waiting to give a big welcome to the "New Family." The observable difference between the participants Thursday afternoon and Sunday afternoon is phenomenal! Smiles are everywhere and faces are aglow. Many of their friends who have not experienced the CREDO workshop are overheard asking, "Wow, what happened to you?...You look terrific!" A normal question heard being asked to the newly-arrived family member is with regard to what they are "high" on. The response generally heard is, "I'm high on me, I'm high on life, because I met me on that mountain, and I'm okay!"

Persons Involved As Participants

Information gleaned from the information cards and testing materials filled out after arrival and from the post-workshop evaluations indicate many things about the participants and their issues. The types of individuals involved in the workshop are a varied cross-section of the military and civilian communities. Many come with extremely low self-images, drug/alcohol abuse, child abuse either as victims or abusers, poor peer relationships, conflicting Command relationships, marriage problems, unresolved grief, displaced anger, etc. They mostly come voluntarily and in numbers to fill four workshops per month with forty per workshop and scheduled for three to four months in advance. Sixty-percent of the participants are there as a result of peer witnessing by those who have experienced a workshop. Others are there by referral from Drug/Alcohol counselors, Commands, Chaplains, etc. Some professionals (counselors, clergy, educators, psychiatrists, psychologists,

etc.) come merely to observe the process and find themselves fully immersed in self-inventory and personal growth. Others come claiming no significant problem but with the desire to underscore their positive self-esteem.

Theological/Psychological Approach In CREDO Workshops

The theological approach has been mentioned in terms of the symbolic days of Christ as a basis of progression throughout the seventy-two hours of the workshop. As seen later in the themes of the music, these relate to the emotional involvement of Christ as he began His journey in the "Garden" with the feelings of rejection, alienation, loneliness, pain, fear, etc. These emotions are expanded into the possibilities of contemporary conditions of confusion, depression, substance abuse, suicide, anguish, helplessness, and mental illness.

The theme of Friday is based on the feelings centered around the Crucifixion experience. Conditions of social pain are presented through music dealing with issues of injustice, poverty, environmental abuse, prejudice, hypocrisy, brutality, and unemployment. Further issues dealing with interpersonal pain and anger are shared such as divorce, separation, sexuality, manipulation, anger, misinterpretation, hurt, and relationships.

In a symbolic atmosphere of Christ now being in the tomb and the disciples and friends scattered and in hiding, Saturday is given to dealing with reflection on the human condition in terms of physical, emotional, philosophical, and spiritual. Later in the day, a transition begins as alternatives are considered in our human condition. Some of the issues dealt with are: family life, motivation, a need for close ties,

hope in caring, concern for one another, claiming the opportunity for growth and openness, and reaching out to others.

The Resurrection experience becomes the theme of Sunday morning underlining our need of each other, the importance of love, community togetherness and religious fulfillment, the celebration of life and growth together.

All persons are worthy of love and caring and acceptance because they are creations of God. But we are created with a potential; we are unfinished creatures.

Man is not only a creature of the earth, but of the universe. He came into being and evolved to his present state in full accord with, and subject to, the laws and principles of this universe. There is only one species of man and we all belong to it. We not only have evolved, we are still evolving and being evolved.³⁵

We are creatures of various emotions and feelings, in need of acceptance and forgiveness, of support and affirmation, of belonging to a "family" that offers these dynamics.

From a psycholological point of view, within each person there is some degree of pain, the source of which varies. To the degree that persons are able to deal with their pain and bring it to resolution, will be their ability to experience life to its highest potential. Some persons find pain resolution in drugs/alcohol or in the removal of bleeding ulcers produced by the stress of unresolved pain. Others, who are aware of their own strength and support systems can work through their pain without the use of a "crutch." The workshop provides the opportunity for self-awareness and esteem through a community of acceptance. It is through care and acceptance that persons trust others with the deep

³⁵Gaston, p. 10

issues of their lives. When they feel a commonality of understanding, an empathy, of support, then as Gaston relates,

The individual may come to discover what he really is...to find his own ways of living, of valuing and appreciating himself as an individual with potentialities. He may come to discover that these potentialities have sufficient meaning to himself to be used for experience in relating to others.³⁶

Music is very important in facilitating this self-awareness and relating with others. Man is a product of nature and cannot remain aloof to music,

Because tone and rhythm, of which music is composed, have a strong affinity for living organisms. The whole animal kingdom is conditioned to sound and rhythm, and such vital processes as propagation and protection depend on them.³⁷

Selection Of Music By Theme

There is a progressive theme throughout the workshop process. Music is selected to try to allow the participant to experience the kinds of feelings Jesus must have had during the final few days of His life. Feelings of loneliness, isolation, rejection must have been real to Jesus on Thursday night as He knelt in the Garden of Gethsemane and knew what the morrow would bring. The agony and pain, personally and socially must have been Jesus' lot on Friday. Those about him must have experienced terror and anger. Finally, the Resurrection brought joy and hope and celebration on that Sunday morning. These are the kinds of feelings and emotions that are presented in the music. An opportunity is created for the listener to experience a gamut of feelings and

³⁶Gaston, p. 39.

³⁷Podolsky, p. 26.

emotions. Many times, this assists focusing on particular problems and issues in one's life as these are recalled.

Music is continually updated as to title and artist to fit within the appropriate theme categories. Particular songs and artists are selected when they can more exactly present a specific issue both in lyrics and mood.

Following are the themes and emotions that each set of music is designed to elicit:

CREDO Workshop Themes

THURSDAY NIGHT (Personal pain)

Loneliness
Substance abuse
Alienation
Confusion
Depression
Separation
Suicide/death
Anguish
Helplessness
Mental illness
Fear
Rejection
Isolation

FRIDAY AFTERNOON (Social pain)

Injustice
Poverty
Environmental abuse
Prejudice
Hypocrisy/Illegality
Brutality
Unemployment

FRIDAY NIGHT (Interpersonal pain/anger)

Divorce/Separation
Sexuality
Manipulation
Anger

FRIDAY NIGHT (continued)

Misinterpretion
 Hurt
 Relationships
 Authoritarianism

SATURDAY MORNING (Reflection/Human condition)

Physical
 Emotional
 Human condition
 Philosophical
 Spiritual

SATURDAY AFTERNOON (Transition/Alternatives)

Family life
 Human condition
 Message: try harder
 Alternatives

SATURDAY NIGHT (Reaching out/Mellow message)

Need for close ties
 Hope in caring
 Concern is real
 Don't be passed by
 Open up/Reach out

SUNDAY MORNING I (Reaching out/Stronger message)

We need each other
 Without love life is dead
 Talk about it
 Secular hope

SUNDAY MORNING II (Celebration)

Community togetherness
 Religious fulfillment
 Awareness of hope
 Love

SUNDAY MORNING III (Post-workshop celebration)

We are family

SUNDAY MORNING III (continued)

Love, caring, hope
Celebrate

Current Programming Of Music In Workshop

To fit these themes, the music is carefully selected by title and artist. Songs with words that are intelligible and the artists who feel their music become the basis of selection. For example, Janis Joplin over-dosed out of her loneliness and pain. Thus, her music of loneliness and pain is appropriately used to stir these feelings within the listening and feeling community. Many persons have problems with substance abuse. Consequently, songs are utilized that speak to the drug and alcohol problems. These problem-afflicted persons can feel this music and identify these specific issues within themselves. The workshop, then, provides a safe place with which to deal with these life and death issues.

Following is the current music used in the standard CREDO workshop. Each song is used in its entirety as appropriate to the session:

CREDO Workshop MusicTHURSDAY NIGHT (Personal pain)

- 1) Scared (John Lennon)
- 2) Loneliness (Janis Joplin)
- 3) Like A Bird On A Wire (Leonard Cohen)
- 4) Isolation (John Lennon)
- 5) Nowhere Man (Beatles)
- 6) Little Girl Blue (Janis Joplin)
- 7) Seems Like I Gotta Do Wrong (Ray Charles)

THURSDAY NIGHT (continued)

- 8) Ball and Chain (Janis Joplin)
- 9) Everything Put Together Falls (Paul Simon)
- 10) Better Off Dead (Bill Withers)
- 11) Sunday Morning Coming Down (Kris Kristofferson)
- 12) White Rabbit (Jefferson Airplane)
- 13) Needle And The Damage Done (Neil Young)
- 14) Home Is Where The Hatred Is (Esther Phillips)
- 15) Pretender (Jackson Browne)
- 16) I Am, I Said (Neil Diamond)
- 17) Sloe Gin (Tim Curry)
- 18) Song In The Blood (Joan Baez)

FRIDAY AFTERNOON (Social pain)

- 1) Working Class Hero (John Lennon)
- 2) Now That The Buffalos' Gone (Buffy St. Marie)
- 3) Disposable Society (Esther Phillips)
- 4) Yes Sir, No Sir (Kinks)
- 5) Dream Tree (Buffy St. Marie)
- 6) Clockwork Chartruese (Loudon Wainwright)
- 7) The Law Is For Protection Of The People (Kris Kristofferson)
- 8) Deportee (Judy Collins)
- 9) Don't Make No Sense (Melvin Van Peebles)
- 10) Look What They Did To My Song (Melanie Safka)
- 11) The Man Who Couldn't Cry (Loudon Wainwright)
- 12) Dealer (Down And Out) (Judy Collins)
- 13) What Made America Famous (Harry Chapin)
- 14) Whose Garden Was This? (John Denver)

FRIDAY NIGHT (Interpersonal pain)

- 1) Sunshine (Jonathan Edwards)
- 2) My Life (Billy Joel)
- 3) Crippled Inside (John Lennon)
- 4) The Stranger (Billy Joel)
- 5) Just When I Needed You Most (Randy Van Warmer)
- 6) Piano Man (Billy Joel)
- 7) Ballad Of All The Sad Young Men (Roberta Flack)
- 8) Any Guy (Melanie Safka)
- 9) You Don't Bring Me Flowers Anymore (Barbara Streisand)
- 10) Darby's Castle (Krist Kristofferson)
- 11) Take Your Love Away (Mary MacGregor)
- 12) Lullaby To Myself (Barbara Streisand)
- 13) Jesse Come Home (Roberta Flack)

SATURDAY MORNING (Reflection)

- 1) Desperation (Steppenwolf)
- 2) How Can I Go Forward? (John Lennon)
- 3) I Wish I Knew How It Would Feel To Be Free (John Denver)
- 4) Run That Body Down (Paul Simon)
- 5) I've Never Been To Me (Mary MacGregor)
- 6) People Are Strange (The Doors)
- 7) Pretty As You Feel (Jefferson Airplane)
- 8) Age (Jim Croce)
- 9) When I'm Gone (Phil Ochs)
- 10) These Dreams (Jim Croce)
- 11) Momma's Waiting (Kenny Rogers)
- 12) Mother (John Lennon)

SATURDAY MORNING (continued)

- 13) When I Was A Child (Native Sons)
- 14) Lullaby (Chuck Mangione)
- 15) Please Love Me (Melanie Safka)
- 16) I Told Jesus (Roberta Flack)

SATURDAY AFTERNOON (Transition)

- 1) Sorry Seems To Be The Hardest Word (Elton John)
- 2) Melancholy Man (Moody Blues)
- 3) I've Got A Name (Jim Croce)
- 4) Troubled Child (Joni Mitchell)
- 5) Hello In There (Joan Baez)
- 6) Songbird (Barbara Streisand)
- 7) Hello/Goodbye (Beatles)
- 8) Wonder Why We Ever Go Home (Jimmy Buffet)
- 9) Passing Through (Leonard Cohen)
- 10) Two Out Of Three Ain't Bad (Meat Loaf)
- 11) Teach Your Children Well (Crosby, Stills, Nash & Young)
- 12) Be Not Too Hard (Joan Baez)
- 13) In The Cat's Cradle (Harry Chapin)
- 14) Old Folks (John Denver)
- 15) Tell It All Brother (Kenny Rogers)

SATURDAY NIGHT (Reaching out)

- 1) Question (Moody Blues)
- 2) Honesty (Billy Joel)
- 3) Don't Let It Show (Alan Parsons)
- 4) Let Me Be The One You Need (Bill Withers)

SATURDAY NIGHT (continued)

- 5) Somebody Turned On The Light (Arlo Guthrie)
- 6) He Ain't Heavy (Neil Diamond)
- 7) Everybody Has A Dream (Billy Joel)
- 8) Help Me (Kristofferson/Gatlin)
- 9) All I Really Want To Do (Bob Dylan)
- 10) With A Little Help From My Friends (Joe Crocker)
- 11) If I Only Had The Words To Tell You (Billy Joel)
- 12) Love Comes From The Most Unexpected Places (Barbara Streisand)
- 13) Please Don't Pass Me By (Leonard Cohen)
- 14) The Answer (Brother Juniper)
- 15) Sweet Bitter Love (Roberta Flack)

SUNDAY MORNING I (Reaching out)

- 1) Morning Has Broken (Cat Stevens)
- 2) Dawning Is The Day (Moody Blues)
- 3) Long And Winding Road (Beatles)
- 4) Bridge Over Troubled Water (Roberta Flack)
- 5) You'll Never Heal (Harry Chapin)
- 6) Sometimes When We Touch (Dan Hill)
- 7) Turn, Turn, Turn (Judy Collins)
- 8) Child For A Day (Cat Stevens)
- 9) Why Me? (Kris Kristofferson)
- 10) Let It Be (Beatles)
- 11) Love (John Lennon)
- 12) The Rose (Bett Middler)

SUNDAY MORNING II (Celebration/fulfillment)

- 1) Dry Your Eyes (Neil Diamond)
- 2) Blessed Are The Ticket Holders (Joan Baez)
- 3) The Good Lord Loves You (Neil Diamond)
- 4) It Amazes Me (John Denver)
- 5) Last Train (Arlo Guthrie)
- 6) I Want To Live (John Denver)
- 7) Reach Out And Touch (Aretha Franklin)
- 8) Here Comes The Sun (Beatles)
- 9) Beautiful People (Melanie Safka)
- 10) Rainbow Connection (Kermit the Frog...The Muppets)
- 11) Changes IV (Cat Stevens)
- 12) I'm Okay (Styx)
- 13) Will The Circle Be Unbroken (Joan Baez)
- 14) Amazing Grace (Judy Collins)
- 15) All You Need Is Love (Beatles)

SUNDAY MORNING III (Post-workshop celebration)

- 1) We Are Family (Sister Sledge)
- 2) Somebody To Love (Jefferson Airplane)
- 3) Revival (Allman Brothers)
- 4) Candles In The Rain (Melanie Safka)
- 5) Peace Train (Cat Stevens)
- 6) My Sweet Lord (George Harrison)
- 7) Beautiful Noise (Neil Diamond)
- 8) Welcome To My Morning (John Denver)
- 9) Imagine (John Lennon)
- 10) Just A Closer Walk With Thee (Joan Baez)

SUNDAY MORNING III (continued)

- 11) Do You Know My Name? (Brother Juniper)
- 12) Awaiting On You (George Harrison)
- 13) Dawning Is The Day (Moody Blues)
- 14) Simple Gifts (Judy Collins)
- 15) Psychotherapy (Melanie Safka)
- 16) Cracklin Rosie (Neil Diamond)
- 17) Ring The Living Bell (Melanie Safka)
- 18) Sky Bird (John Denver)
- 19) It's Time To Be Real (LTD)
- 20) Fantasy (Earth, Wind & Fire)
- 21) Love Song (Elton John)
- 22) Sometimes When We Touch (Hill)
- 23) Traveling Salvation Show (Neil Diamond)

CHAPTER IV

RESPONSE OF PARTICIPANTS

An evaluation instrument has been used to systematically gather data with regard to participant reactions to the CREDO workshop experience. The evaluation calls for rating the workshop in comparison with other similar experiences, assesses prior expectations, changes in perception of the world and themselves, and invites suggestions for improvement. A final question about the value of the music was added to the standard evaluation form for the purpose of this study.

The Evaluation Form

1. Compared to previous experiences, how would you place this workshop?

- ☐ One of the top 3
- ☐ One of the top 10 (but not top 3)
- ☐ One of the top 20 (but not top 10)
- ☐ Interesting but not of significant impact

2. What did you expect to get out of the workshop weekend?

3. What did you get out of the weekend? Did it change the way you see the world? Did it change the way you see yourself?

4. In what way, if any, would others be able to see a change in you?

5. Please provide comments on any part of the weekend that you feel may be beneficial for improvement in the future.

6. Please respond to the following: Of what value has the music been for you during this workshop?

Samplings were taken from twelve workshops over a six-month period. Three-hundred responses were gathered and compared as to the

effect of music on the workshop participants. These workshops were directed/facilitated by three different individuals, so no set pattern of leadership was a controlling factor in the final results. The evaluation is filled in prior to leaving the workshop location so that immediate feedback is utilized. Only new participants are asked to complete the evaluations.

Response to the initial question on the evaluation is of special interest: "Compared to previous experiences, how would you place this workshop?" Following are the percentages of the 300 responding:

___ One of the top 3 (99.00%)
 ___ One of the top 10 (00.67%)
 ___ One of the top 20 (00.00%)
 ___ Interesting but not of significance (00.33%)

This extremely high rating suggests high involvement, intensity, and impact from the workshop. This response is similar to those obtained in other studies.

A survey conducted in March 1978 by the Deputy to the Navy Chief of Chaplains, Rear Admiral Withers M. Moore, United States Navy is reported by Chaplain Lawrence Ellis. Fifteen hundred participants selected over a seven-year period (1971-78) were surveyed with 526 responding. Among the conclusions were these:

1. CREDO had a positive impact over a seven-year time period from a significant sample of participants. Based on a scale of 1 (very positive) to 5 (very negative), it was found that CREDO had a positive influence (over-all mean of 1.99) in the areas of self-confidence, ability to communicate, source of meaning to life, self-insight, understanding of others, personal stability, self-discipline and relationship to the Navy.

2. The number of promotions and the retention rate were positively influenced by those participating in workshops.
3. Attitudes toward the Navy had improved in the majority of cases.
4. One-half of those with personal problems indicated that those problems were related to the Navy, and over half (60%) indicated that CREDO helped them deal effectively with those problems.
5. Interpersonal relations were improved in over 80% of those reporting.
6. 52% of those in a disciplinary status were promoted compared with 47% of those in a non-disciplinary status. Many of these indicated they had received new problem-solving skills as a result of CREDO.³⁸

A significant positive impact was indicated in this survey from the number reporting. What is more important here is that this positive impact was of long duration. It might be expected that a highly charged positive weekend such as this would result in a "temporary high." This survey helps to establish that in many cases, the positive impact is of a lasting nature. Reported in this survey additionally was that seventy-five percent of couples with marital problems were able to bring them to resolution. This particular survey helped in establishing the validity of the CREDO program as cost-effective in the Navy. The high retention rate was a major consideration in not only increasing funding to CREDO in San Diego, but also of replicating it throughout the Navy community. This survey was exclusively from military participants and questions were relating only to one's relationship to/with the military.

An earlier study by Frazier in 1976 presented the historical development and philosophy of CREDO. He studied in great detail

³⁸Lawrence Ellis, LCDR, CHC, USN, Papers on Navy Chaplain Corps Survey of CREDO, May 1, 1978.

mechanics of the 72-hour workshop. Though an exhaustive study, he limited his findings to one workshop. Using the POI to measure self-actualized change, two groups were used, an experimental group of 31 workshop participants and a control group of 24 non-participants. Within the experimental group a significant statistical change was reported in 8 of the 12 categories of self-actualization measured by the POI while the control group reported no significant change. He concluded that the CREDO program represented a viable, unique, and empirically defensible approach to ministry and pastoral care within the Naval community and that it appeared to be readily adaptable to other settings such as college and civilian parish situations. Frazier further concluded that the workshop was a unique blending of growth-producing experiences, group process, personal reflection, and spiritual values.³⁹

A recent study in the form of a doctoral dissertation completed by Thomas D. Schutte in April 1980 took samplings from workshop participants from 1971-79 with a total of 565 respondents. Using a detailed survey, he found that on a scale of "Effective 7:6:5:4:3:2:1 Ineffective" ...CREDO as an over-all growth experience registered a mean of 6.444.⁴⁰

His conclusions were:

1. CREDO has been demonstrated statistically to be an effective growth experience over time in helping military personnel and dependents cope with major areas of human concern, especially those areas of: Alienation (powerlessness - normlessness - isolationism - meaninglessness), Spirituality (love of God - love of self - love of others - church), Self (feelings -grief - loneliness - anger - anxiety - addiction), Job (performance - subordinates - peers - superiors).

³⁹Frazier, pp. 209-10.

⁴⁰Thomas D. Schutte, "A Nine-Year Survey of Participants of the 72-Hour Workshop Experience of the Navy (CREDO) San Diego, California" Ph.D. Dissertation (USIU), April 1980, p. 41.

2. CREDO has been demonstrated by an open-end question to be an effective growth experience over time in helping military personnel and dependents cope with various areas of human concern.⁴¹

These studies all point up the effectiveness of CREDO in the impact it has made in terms of positive change, higher self-esteem and sense of worth in the lives of many persons. Questions have been asked with regard to how long a "natural high" lasts within persons, particularly those who have been involved in workshops. Obviously, that varies with individuals. No one can maintain a "high" indefinitely, but having experienced one as in the CREDO workshop, persons can "tap" back into that kind of feeling from time to time, especially when they are going through an emotional low. They also have a network of referral available in terms of the forty members of their particular workshop family. There is a comradery that has developed between family members in terms of continuing as a vital support system long after the workshop has ended. The statistics of the foregoing studies and surveys well-document the success of the CREDO Program.

Consistent with the above findings is the feedback I received from the 300 respondents using the post-workshop evaluation. Ninety nine-percent of the participants indicated that the workshop is one of the top three positive experiences in their lives. I have observed hard drug abusers including heroine addicts give up their dependency on drugs; alcoholics have owned their problem and entered remedial programs; many with marital problems have been able to find resolution. There is a high retention rate among workshop participants within the military service and many persons are able to develop increased ego strength which results in feelings of

⁴¹Schutte, p. 137.

greater self-worth and a higher productivity level. The goals of the CREDO Program are being realized. The Navy, depending on statistical results to legitimize any program, sees CREDO as cost-effective and has chosen to expand its program.

This now sets the stage to survey the vital part that music plays in the CREDO Process.

How Participants Evaluate The Music

Ninety-percent of the workshop participants surveyed in this study indicate that music was of positive value in their workshop experience. Music assisted persons in "getting in touch" with feelings and emotions, serving as a mood-setter, a tool, a catalyst. Persons reported that music helped them relate to life in examining their needs. Memories were stirred both positive and negative and issues brought to the surface that had been deeply imbedded, unresolved, blocked, ignored. For the 99% who rated their workshop as one of the top three positive experiences in their lives, music was a significant factor.

Persons on many occasions would report to me during the workshop that they had heard music all their lives but had never really listened to it. Prior to every session of music, the group was instructed to really listen to the words and not be distracted by the tune or the beat. In the 45-70 minute segments of music with a central theme, the participant was given the opportunity to focus introspectively and encouraged to flow emotionally with the music. I observed various reactions during each set of music. Some persons would be sitting or lying on the floor with peaceful, contented countenances. Others would be crying softly to themselves or sobbing uncontrollably. All were instructed from the outset to remain

to themselves and allow others to emote as they would, hopefully, to be able to share later the source of their emoting. There is a domino effect that occurs. As some begin to share the depth of their feelings, others sense the trust in the group and feel encouraged to give themselves "permission" to share their own feelings in depth. The result of responding to music in this therapeutic manner may be seen in the following graph:

RESPONSES OF THREE HUNDRED PARTICIPANTS
TO VALUE OF MUSIC IN CREDO WORKSHOPS

Categories

1) Feelings/Emotions Mood-setter	_____	(159)
2) Tool/Catalyst	_____	(80)
3) Related to life/ Need/Memories	_____	(31)
4) Enjoyable	_____	(10)
5) Of no value	_____	(2)
6) No response	_____	(18)

This response indicates that 79.7% (239/300) of the participants surveyed felt the music was an important factor in helping them get in touch with their feelings and emotions, a mood-setter, and saw it as an effective tool or catalyst in achieving this. Some of the responses relating to the first two categories include the following:

- It focused my attention on the here and now and acted as a catalyst for what I experienced.
- I feel that it forced its way into me and penetrated to the very depth of my soul. Without the strength of the music, I believe I should have had ever more trouble opening up.

- Music sets the mood for me to look at what I need to work on.
- The lyrics helped clarify the feelings which the music evoked. I experienced much of the workshop through a familiar and much loved medium...a break from the people and a time to be with myself, my feelings, and music, sweet music, loud music, pounding music, smiling music,...music...me.
- The music made the workshop! It was a catalyst that allowed me to get my head in touch with my heart.
- The music was an integral part of this workshop. It brought my feelings from deep down to the surface where they could be dealt with. It gave me time to be in a large group yet be very alone. The different themes forced me to touch on areas in my life which I needed to examine. The music said what I needed to say.
- It has been a catalyst, an enabler toward getting in touch with my feelings. Certain of the songs touched the nerve endings of my hurt in life and stimulated me to bring them out...a catharsis. Others roused my spirit of celebration.
- Sometimes it is hard to get into the mood to express your feelings. The music helped to set the mood and to surface hidden or masked feelings.
- It was helpful in getting my feelings to the surface where I could look at them. It also let me know that other people feel the same way I do about myself and the situations I've been in during my life. It helped express some feelings I could not find words for.
- Listening so attentively to lyrics with so large a group was a new experience for me...but one I found satisfying and productive. It helped me to accomplish a great deal in finding myself to be able to share the "vibes" received from others sharing the words and music with me.

In the third category, 10.3% (31/300) indicated that the music related to their lives, their needs, helping them to recall memories both positive and negative. Thus, 90% (270/300) of all participants surveyed found music to be a positive factor in their workshop experience. I feel these first three categories are all inter-related in terms of emotional response with little variation between them. Some examples of responses to the third category include:

- The music stimulated feelings and provided a way to get in touch with my past. Provided a method to release bad feelings. Acted as a funnel in and a vent out.
- Made me very aware of some real feelings and needs in me. Also, that I'm not alone...that others have the same fears, pain, and the awareness that it's okay to feel, to deal and accept and forgive and love.
- The music provided the path I needed to reach into my soul and remove all the blockage I had allowed myself to create. Without the music to prod the memories I probably would be leaving with the barriers.
- I related a lot of the music to my life and it brought the first tears in years.
- The music was mostly moving and touching. It brought back memories of pain and pleasure. By being in my own space during music time, I heard the words and really felt what they meant.
- The songs have reminded me of things that have happened in my life...things that I had tried to forget and deep down, I hadn't. So, when I was reminded of them, I dealt with them then.
- It brought back memories and it caused me a lot of pain...but it paid off.

Ten persons (03.3%) found the music to be "enjoyable" as strictly a sense of entertainment while less than 1% (two persons) found the music to be of no significance whatsoever. These two persons indicated that the music was useless to them, that they did not enjoy listening to the kind of music used on the workshop and would have preferred "Country Western" or none at all. I am deeply aware that persons come from different backgrounds and lifestyles and prefer specific types of music for their listening enjoyment. The workshop is not designed to meet every person's musical needs or preferences, but is based on a collective emotional impact of music selected for specific effects.

From this high percentage of positive involvements reported and the attributing of that growth to music as a catalyst and enabler of feelings, it is apparent that music has played a central role in the success

of CREDO workshops. Music as a therapeutic modality is valid as a catalyst in releasing emotional expression within individuals in the context of the group process in the CREDO Program. The sampling utilized is representative of the standard workshop regardless of the leadership provided. The process on any given workshop is consistent and the results are predictably the same.

CHAPTER V

CONCLUSIONPsychological And Theological Reflections

The baby's first cry is fully charged with meaning! We can assume that this primeval action has great psychological importance as well as its physiological implications. Here, at this exciting moment, is the principle of feedback,⁴² the baby is telling itself in no uncertain way, "Here I am."

That is what I sense in the persons coming to CREDO..."Here I am ...please care for me and accept me and love me. Help me to know that I am a worthwhile being. Please, somebody, listen to me and don't walk away!" The deepest psychological need that I can sense within these persons is the need for LOVE. Through this caring community, love is experienced, unconditionally. Music is a vehicle to help bring down the self-imposed barriers preventing the giving and/or receiving of this love.

The theology of love as we experienced it in God (and for those of us that proclaim God's revelation through Jesus Christ in human expression) gives us clearer understanding of this basic psychological need. Love takes on deeper meaning because it has been modeled and given definition of its unconditional nature in Christ. This provides the deeper dimension of the group dynamic process that is experienced "on the Mountain" at CREDO. Persons are confronted in caring with love that they may in turn confront themselves. None are left emotionally stranded but are supported with genuine acceptance and caring until they are able to move out of the immobilized condition of their lives to be self-actualizing. This is the "Resurrection experience" that persons claim in

⁴²David Ward, Hearts and Hands and Voices (London:Oxford University Press, 1976), p. 5.

terms of positive attitudinal changes as earlier reported. Miracles of change and growth in this sense do not just happen, they are created!

It is no accident that workshops are filled three and four months in advance. Those that have come because of peer-witnessing have seen within their friends a most positive change and are eager to experience that change within themselves.

There is an observable change from the Thursday night participants who are sitting around CREDO House before the bus leaves feeling anxious, scared, lonely, nauseous, symbolically sucking their thumbs...to the Sunday afternoon returnees who almost literally float off the bus with a massive "CREDO grin" from ear to ear and faces aglow. This is a "natural high" that many experience for the first time in their lives, a high that will not be maintained, but having once been experienced, can be reached for again and again. Especially is that possibility necessary when one is experiencing an emotional low.

It is difficult to put into words an emotional high such as the CREDO experience. When asked to explain his experience, one person remarked, "I used to see life in black and white, now I see it in full color!" It is, in a sense, an orgasmic emotional experience identified by such expletives as, "Mercy!" and "Whew!" Persons seem to discover or rediscover a sense of personal worth, inner strength, self-confidence, and esteem. They are able to return to their jobs and their daily lives with a new attitude, outlook, and sense of direction. There are always the skeptics who charge that once persons return to the "real world" from the "unreal world" of CREDO, they will soon return to their same old lifestyles. My awareness is that this particular view is totally inverted. The CREDO experience is to face reality, to shed the masks we wear,

to cast off the roles and expectations that are heaped upon us, to discover one's own resources of strength and support systems. With the experience then of facing this reality, one can return to the "unreal world" with all its masks, roles, expectations, barriers, etc., and be able to cope and to reach within or to our support systems (ie. the new CREDO family of forty persons) instead of continuing to depend on the "crutches" of our existence such as drugs, alcohol, etc. There is no guarantee that persons will not return to their former "pre-CREDO" lifestyle. That is up to the individual. But at least, now, these persons have some viable alternatives.

Follow-up sessions are extremely important as a continuing supportive experience. Each person has a roster complete with the names, addresses, and phone numbers of all the participants and staff on his/her workshop. Everyone is encouraged to utilize follow-up sessions for their own growth and support, and to reach out to the family members on their roster either for support or to offer support to another.

Many have asked why, as a leader, I continued to go back to the "Mountain" so often. When they have experienced the Sunday morning celebration of growth and miracle, the question needs no further response. Director and staff are willing to invest themselves to the point of complete physical, mental, and emotional drain to progress from Thursday night to Sunday morning and be rewarded with an emotional high resulting from a close-knit community and because of our own significant growth.

If ever there was a "Life-saving Station," CREDO can lay valid claim to its title. It is the most productive ministry I have had in terms of significant positive change in persons. I would quickly add, however, that I would recommend that no workshop Director facilitate more

than one workshop per month with its follow-ups. To be involved in any more than that would be encouraging the possibility of emotional burnout.

A notable result of workshops with regard to positive change in individuals is indicated in the fact that after attending workshops, five persons are enrolled in seminaries and three others have made similar decisions over the past five years. This is the unique blending of growth-producing experiences, group process, personal reflection and spiritual values Frazier speaks about that was mentioned earlier. But more significantly, the 99% who have reported the workshop as one of the most positive experiences in their lives, have found a most important reality --themselves!

Summary

When people are instructed to listen to a musical composition and report what it did to them, their accounts begin most often with the phrases, "It made me feel...", "I felt like...", "It gave me the feeling..."⁴³

From the many responses as to the effectiveness of music as a catalyst to the workshop participant, what Schoen has stated has been born out. Music has served as a vehicle to tap memories and emotions that have been unresolved, hidden, "stuffed," forgotten, cherished, nurtured, etc. It has been a means of self-awareness and discovery in a group environment that offers safety for internal exploration. Issues surface with regard to unresolved grief, displaced anger, guilt, sexuality, confusion, broken relationships, failure, frustration, ad infinitum. Issues of humanity, either appropriate or inappropriate, but nevertheless very real to the individual are now being dealt with because persons are

⁴³Max Schoen, The Understanding of Music (New York:Harper & Brothers, 1945), p. 65.

feeling in a safe place and accepted by a very caring community.

Because music is to most persons a pleasant experience it leads them to express their feelings and thoughts more freely than usual...listening to music frequently releases emotional tensions and produces a craving to relieve them. This urge must always be guided into channels individually and socially non-destructive.⁴⁴

The group setting provides this "non-destructive" atmosphere. When persons realize they are not alone and their feelings are not singularly unique, a self-trust develops and the process begins to move toward clarity, self-understanding, and wholeness.

One of the most important functions of group music is to bring the individual to full membership in the group, to make him feel accepted. This is the basic purpose of congregational singing, singing in service clubs, and singing in convocations. When a person takes part in group music, he is taking an active part on his own behalf as well as on behalf of the group.⁴⁵

We need acceptance. Music is a powerful expression of the interdependence of mankind. "Music persuades with honesty, feeling, and power toward better individual and group behavior...in brief, we are nothing in ourselves. We must be acknowledged by someone or some group."⁴⁶

The CREDO Process has resulted in a high rate of positive attitudinal change. The agenda is supplied by the participant. Caring is provided in terms of supplying the basic physical need in food, lodging, etc. and in the dynamic of acceptance and support of the person. Persons are given the opportunity to free up from the daily "rat-race" of their existence to hold self-inventory and build community. Music is used as the basic modality and catalyst in the CREDO to achieve therapeutic growth,

⁴⁴Gaston, p. 20.

⁴⁵Gaston, p. 20.

⁴⁶Gaston, p. 25.

change, and community.

To paraphrase Aristotle's statement, if we repeatedly hear melancholy music, we tend to become melancholy; if we hear gay music, we tend to become gay and so forth. Thus the particular emotion which a given piece of music depicts is reproduced in ourselves; it operates through the law of correspondences; furthermore, our researches have proved to us that not only the emotional content but the essence of the actual musical form tends to reproduce itself in human conduct; hence, we may with justification formulate the following axiom...as in music, so in life.⁴⁷

The growth from one to seven CREDO facilities in a ten year period, the increase from two to four workshops per month at San Diego with a waiting list of three to four months are significant indicators of the attractiveness and impact of this form of pastoral care, one that makes unique and profound use of contemporary music.

All nature sings and round me rings
the music of the spheres.⁴⁸

⁴⁷Cyril Scott, The Influence of Music on History and Morals (London:Whitefriars Press, 1928), p. 6.

⁴⁸Hymn: "This Is My Father's World" Book Of Worship For United States Forces (Washington, D.C.:U. S. Government Printing Office, 1974), p. 87.

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